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PARTS II AND III

Circle-Disc System for Instruction in Music

by

Charles C. Guilford

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PART II.

Scales and Chords, played and recited orally from the Discs.

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CIRCLE
DISC
2

TO THE TEACHER.

Teach "the thing before its sign."

Part I trains the ear to hear the different intervals in the scales and chords.

Part II trains the eye to recognize the measurement of the intervals heard, and the different forms of the scales and chords.

Part III trains the mind to analyze and construct the staff, scales and chords.

About ten minutes' instruction, and two hours' practice will be enough for each section in Parts I and II; but more than one lesson will have to be given to most of the sections in Part III.

Exercises for training the hands, to be used with Parts I and II, should be written in *numerals*.

A regular instruction book in piano technics may be used with Part III.

☞ Exercises for "Forming the Hands," by Charles C. Guilford, should be used in connection with the study of the major scales.

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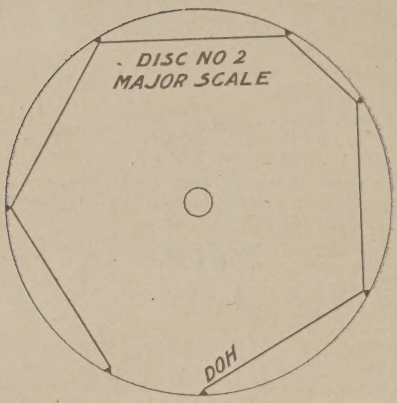
PART II.

Section 14.



MAJOR SCALE. Form a diagram of the major scale by drawing lines in the following succession:—

2 tones	2 tones	1 tone	2 tones
2 tones	2 tones		

(See printed disc.)

Calling any number "Doh," add (the sign + indicates addition) 2 for every 2-toned (longer) line, and 1 for every 1-toned (shorter) line. For instance, if 12 were doh, the scale would be [12] + 2 [2] + 2 [4] + 1 [5] + 2 [7] + 2 [9] + 2 [11]; or 12, 2, 4, 5, 7, 9, 11.

From the printed disc form the 12 major scales orally, and play them.

Section 15.

HARMONIC MINOR SCALE. Form a diagram of the harmonic minor scale by drawing lines in the following succession :—

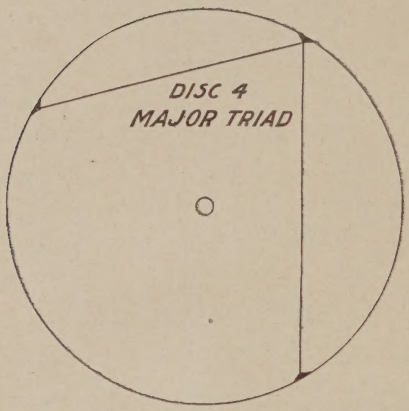
2 tones	1 tone	2 tones	2 tones
1 tone	3 tones		

(See printed disc.)

Every minor scale begins with Lah in the major scale. Memorize the following form :—Lah + 2 + 1 + 2 + 2 + 1 + 3. If 1 were Lah the scale would be, [1] + 2 [3] + 1 [4] + 2 [6] + 2 [8] + 1 [9] + 3 [12]; or, 1, 3, 4, 6, 8, 9, 12.

From the printed disc, and by the rule, form orally and play the 12 harmonic minor scales.

Section 16.



MAJOR TRIAD. Form a diagram of the major triad by drawing lines in the following succession :—

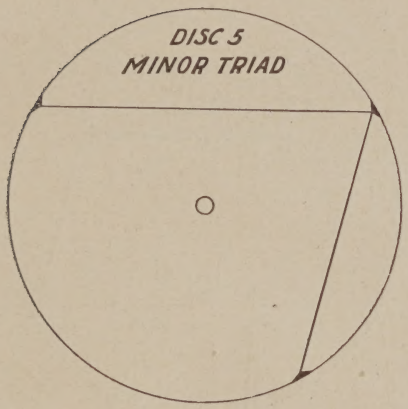
4 tones — 3 tones

(See printed disc.)

Memorize the form :—The root + 4 +3. If 1 were the root the major triad would be [1] + 4 [5] + 3 [8] ; or 1, 5, 8.

From the printed disc, form orally and play the 12 major triads.

Section 17.



MINOR TRIAD. Form a diagram of the minor triad by drawing lines in the following succession:—

3 tones — 4 tones

(See printed disc.)

Memorize the form:—The root + 3 + 4. If 1 were the root the minor triad would be [1] + 3 [4] + 4 [8]; or 1, 4, 8.

From the printed disc, form orally and play the 12 minor triads.

Section 18.

DIMINISHED TRIAD. Form a diagram of the diminished triad by drawing lines in the following succession:—

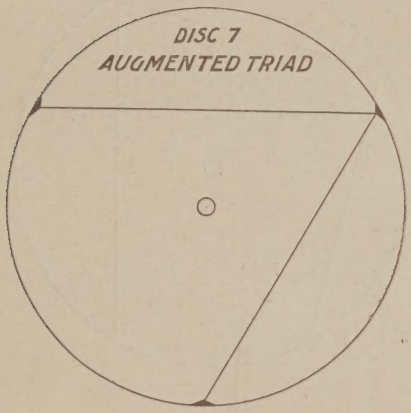
3 tones — 3 tones

(See printed disc.)

Memorize the form:—The root + 3 + 3. If 1 were the root the diminished triad would be [1] + 3 [4] + 3 [7]; or 1, 4, 7.

From the printed disc, form orally and play the 12 diminished triads.

Section 19.



AUGMENTED TRIAD. Form a diagram of the augmented triad by drawing lines in the following succession:—

4 tones — 4 tones

(See printed disc.)

Memorize the form:—The root + 4 + 4. If 1 were the root the augmented triad would be (1) + 4 (5) + 4 (9); or 1, 5, 9.

From the printed disc, form orally and play the 12 augmented triads.

Section 20.

REGULAR MAJOR CHORD OF THE 7TH. Form a diagram of the regular major chord of the 7th by drawing lines in the following succession :—

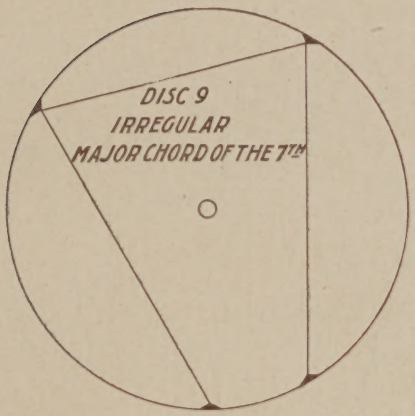
4 tones — 3 tones — 3 tones

(See printed disc.)

Memorize the form :—The root + 4 + 3 + 3. If 1 were the root the chord would be (1) + 4 (5) + 3 (8) + 3 (11) ; or 1, 5, 8, 11.

From the printed disc, form orally and play the 12 regular major chords of the 7th.

Section 21.



IRREGULAR MAJOR CHORD OF THE 7TH. Form a iagram of the irregular major chord of the 7th, by drawing lines ı the following succession :—

4 tones

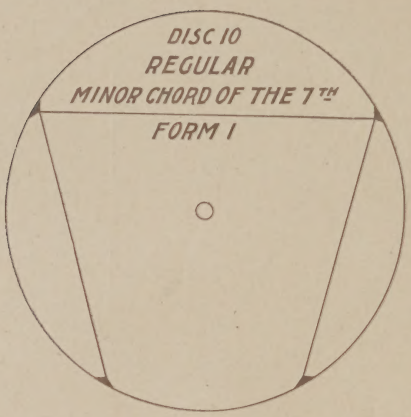
3 tones | 4 tones

(See printed disc.)

Memorize the form :—The root + 4 + 3 + 4. If 1 were ıe root the chord would be [1] + 4 [5] + 3 [8] + 4 [12]; or , 5, 8, 12.

From the printed disc, form orally and play the 12 irregular ıajor chords of the 7th.

Section 22.



1ST FORM, REGULAR MINOR CHORD OF THE 7TH. Form a diagram of the 1st form of the regular minor chord of the 7th, by drawing lines in the following succession:—

3 tones

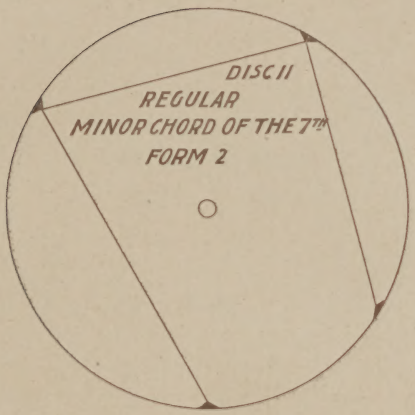
4 tones — 3 tones

(See printed disc.)

Memorize the form:—The root + 3 + 4 + 3. If 1 were the root the chord would be [1] + 3 [4] + 4 [8] + 3 [11]; or 1, 4, 8, 11.

From the printed disc, form orally and play the 12 regular minor chords of the 7th, 1st form.

Section 23.



2ND FORM, REGULAR MINOR CHORD OF THE 7TH.

rm a diagram of the 2nd form of the regular minor chord of the , by drawing lines in the following succession :—

3 tones — 3 tones

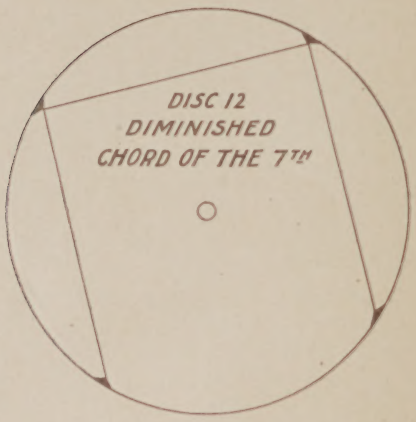
4 tones

(See printed disc.)

Memorize the form :—The root + 3 + 3 + 4. If 1 were root the chord would be [1] + 3 [4] + 3 [7] + 4 [11]; or , 7, 11.

From the printed disc, form orally and play the 12 regular or chords of the 7th, 2nd form.

Section 24.



DIMINISHED CHORD OF THE 7TH. Form a diagram of the diminished chord of the 7th, by drawing lines in the following succession:—

3 tones

3 tones 3 tones

(See printed disc.)

Memorize the form:—The root + 3 + 3 + 3. If 1 were the root the chord would be [1] + 3 [4] + 3 [7] + 3 [10]; or 1, 4, 7, 10.

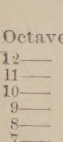
From the printed disc form orally and play the 12 diminished chords of the 7th.

PART III.

The Analysis of the Staff, Scales and Chords.

Section 25.

A SCALE is a means of measurement.

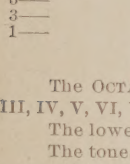


The EQUAL SCALE measures the octave into 1
degrees of tone:—1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

The OCTAVE SCALE measures the compass of musical sounds into octaves:—I,
III, IV, V, VI, VII, VIII, IX.

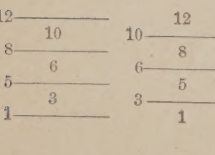
The lowest audible, *not* a musical sound, is defined by the Roman numeral I.

The tones represented by a modern piano commence with 10 in octave I, and en
with 1 in octave IX.



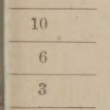
The MAJOR SCALE measures the octave int
7 degrees of tone. In the *normal* major scale (th
model scale from 1), the tones 2, 4, 7, 9, 11, from th
Equal Scale, are canceled.

Evolution of the Staff Notation.

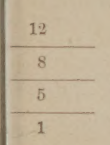


The tones forming the major scale ar
represented on paper by alternate lines an
spaces.

If, commencing with 1, every alternate tone of the major scale represented with a *line*, there is formed an *octave staff* of 4 lines d 3 spaces. If, commencing with 1, every alternate tone of the ajor scale is represented by a *space*, there is formed an *octave staff* ntaining 3 lines and 4 spaces.



The 4-lined-octave staff is used in the *odd* numbered octaves—III, V, VII. The lines are named 1, 5, 8, 12, and the spaces 3, 6, 10.

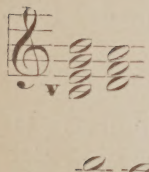


The 3-lined-octave-staff is used in the *even* numbered octaves—II, IV, VI, VIII. The spaces are named 1, 5, 8, 12, and the lines 3, 6, 10.

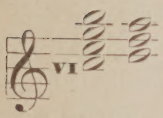
Commencing at the bottom of a page with 1, in octave II lined staff), represent the seven normal major scales in the ven octaves II, III, IV, V, VI, VII, VIII with lines and spaces. ace the octave sign (Roman numeral) before 1 in each octave, d place the tone sign (Arabic numeral) on each line and space.

Section 26.

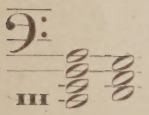
In printed music the lines and spaces a
defined to the eye by the TREBLE CLEF and th
BASS CLEF.



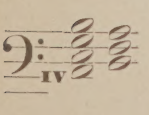
Name the notes on the lines and spaces
the 4-lined-staff, octave V. (The line below th
Treble Clef is I.)



Name the notes on the lines and spaces i
the 3-lined-staff, octave VI. (The third, next t
the highest, space in the Treble Clef is I.)

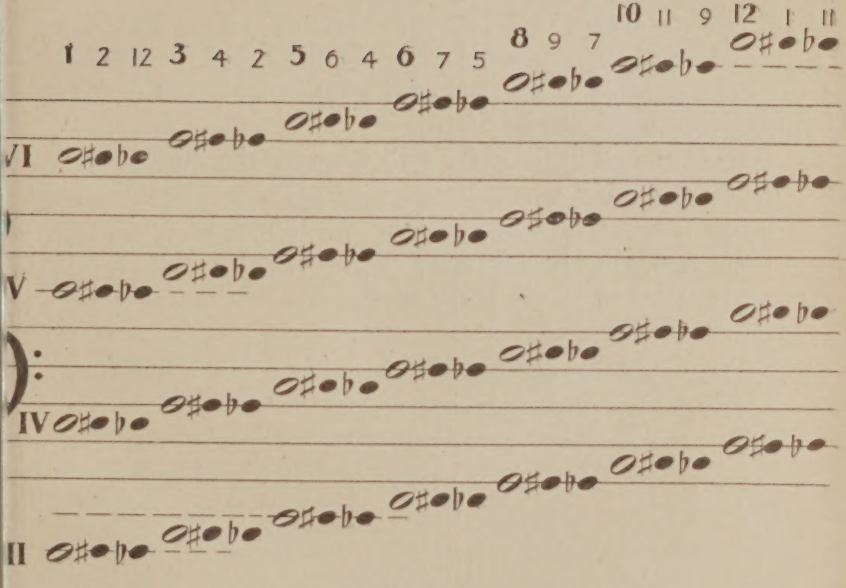


Name the notes on the lines and spaces i
the 4-lined-staff, octave III. (The second lin
below the Bass Clef is I.)



Name the notes on the lines and spaces i
the 3-lined-staff, octave IV. (The second, nex
to the lowest, space in the Bass Clef is I.)

Section 27.



The PIANO SCORE is formed by combining the octave-staffs in aves III, IV, V, VI. The mental guide-post, the *root* of the ave staffs is 1.

1 falls on a *line* in the *odd* octave-staffs.

1 falls on a *space* in the *even* octave-staffs.

In octave III, 1 is two lines below the Piano-score.
" " VII, 1 " " above " " "
" " V, 1 is the middle line of the " "
" " II, 1 is six spaces below the " "
" " VIII, 1 is " " above the " "
" " IV, 1 is next to lowest space in " "
" " VI, 1 is " highest " " "

(*Memorize* the above instruction.)

Add staffs in octaves VII and VIII above, and in octave II belo the Piano-score. Define with Roman numerals and read the lin and spaces in the Grand Staff.

Have the pupil indicate, with dots, on the staff, and play th following exercises:

III—1, 5, 8, 12. IV—3, 6, 10. V—1, 5, 8, 12. VI—3, 6, 10.
III—3, 6, 10. IV—1, 5, 8, 12. V—3, 6, 10. VI—1, 5, 8, 12.
8, 5, 12, 1 in octave VI, IV, V, III.
3, 6, 10, " " VI, IV, V, III.

Write or recite the names of tones in printed music.

Section 28.

CANCELLING SIGNS.

The SHARP (♯) and FLAT (♭) are *cancelling signs*. Lines
l spaces are called STAFF DEGREES. Tones in the diatonic
les are called SCALE-DEGREES. Two different *scale*-degrees
not be written on the same *staff*-degree; but a new scale-degree
st have a new staff-degree. The *normal* staff-degrees represent
grees in the major scale from 1. In every other major or minor
le one or more new tones are introduced, requiring the cancel-
on of normal staff-degrees. For instance, in the scale from 6,
is 11, one unit *lower* than 12. As 12 is the staff-degree on
ich 11 must be written, it must be canceled with a "flat,"
anging it to 11). In the scale from 8, te is 7, one unit higher
n 6. As 6 is the staff-degree on which 7 must be written, it
st be canceled with a "sharp," (changing it to 7).

A flat (♭) lowers a staff-degree one unit (tone).

A sharp (♯) raises a staff-degree one unit (tone).

Write the major scale (Sec. 3 and 14) using a different staff-
ree with each different scale-degree, and placing a sharp or flat
ore the note, on any normal staff-degree which requires alteration.

On the Piano-score, in octaves III, IV, V, VI, write, *vertically*,
whole notes the tones 1, 5, 8, 12. By means of sharps placed
ore the notes change the tones to 2, 6, 9, 1.

Write the same tones in the same octaves; and change (by
ing flats before the notes) the tones to 12, 4, 7, 11.

Invent other exercises for writing, and use until the pupil can
l the Piano-score easily and accurately.

Section 29.

The 7 tones in the Major Scale are called SCALE-DEGREES a are named:

DOH, RAY, ME, FAH, SOH, LAH, TE.

(As these names, from the Tonic Sol-Fa notation, are mo simple, they are substituted for the names TONIC, SUPER-TON MEDIANT, and so on.)

RULE.

If Doh is an odd number the first three degrees will be odd, the next four, even:	*If Doh is an even number t first three degrees will even, the next four, odd:*
1-3-5, 6-8-10-12	2-4-6, 7-9-11-1
3-5-7, 8-10-12-2	4-6-8, 9-11-1-3
5-7-9, 10-12-2-4	6-8-10, 11-1-3-5
7-9-11, 12-2-4-6	8-10-12, 1-3-5-7
9-11-1, 2-4-6-8	10-12-2, 3-5-7-9
11-1-3, 4-6-8-10	12-2-4, 5-7-9-1

Form the major scales orally.

Section 30.

Rules for Fingering the Major Scales.

RIGHT HAND.—Use 2nd finger on keys 2 and 7; use 3d ger on keys 4 and 9; use 4th finger on 11; use thumb (in *both* nds) on 1 and 6 in the scales with flats whose dohs are 1; 6; ; 4; 9; 2; and on 12 and 5 in the scales with sharps whose as are 8; 3; 10; 5; 12; and on 12 and 6 in the scales whose n is 7.

LEFT HAND.—Use 4th finger on keys 2 and 7; use 3d finger 4 and 9; use 2nd finger on 11.

(Use "Exercises for Forming the Hand," by Charles C. ilford).

Section 31.

The HARMONIC MINOR SCALE is formed by raising *Soh* the major scale *one tone* (or minor step). Form, orally, all t harmonic minor scales. (It is well, at first, to commence with t raised Soh. Afterwards, recite from Lah.)

Rules for Melodic Minor Scales.

(Remember to treat each minor scale as formed from th major scale.)

Form 1.—Use degrees of the major scale.

Form 2.—Raise Fah and Soh a minor step in ascending, bu use major scale tones in descending.

Form 3.—Raise Fah and Soh in ascending and descending.

Form 4.—Raise Fah and Soh in ascending, but only raise So in descending.

(Many other forms of the so-called minor scales may be used and modern musicians recognize all forms as *tone-chains*, but no as scales.)

Section 32.

Steps.

A minor (smaller) step = 1 tone.*

A major (greater) step = 2 tones.

Tone Intervals

Are named from the number of tones they contain:
(Read each interval vertically upwards, from lowest of the two lines.)

	2	3	4	5	6	7	8	9	10	11	12	$\bar{1}$
TWOS	1	2	3	4	5	6	7	8	9	10	11	12
	3	4	5	6	7	8	9	10	11	12	$\bar{1}$	$\bar{2}$
THREES	1	2	3	4	5	6	7	8	9	10	11	12
	4	5	6	7	8	9	10	11	12	$\bar{1}$	$\bar{2}$	$\bar{3}$
FOURS	1	2	3	4	5	6	7	8	9	10	11	12
	5	6	7	8	9	10	11	12	$\bar{1}$	$\bar{2}$	$\bar{3}$	$\bar{4}$
FIVES	1	2	3	4	5	6	7	8	9	10	11	12
	6	7	8	9	10	11	12	$\bar{1}$	$\bar{2}$	$\bar{3}$	$\bar{4}$	$\bar{5}$
SIXES	1	2	3	4	5	6	7	8	9	10	11	12

	7	8	9	10	11	12	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{4}$	$\overline{5}$	$\overline{6}$
SEVENS	1	2	3	4	5	6	7	8	9	10	11	12
	8	9	10	11	12	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{4}$	$\overline{5}$	$\overline{6}$	$\overline{7}$
EIGHTS	1	2	3	4	5	6	7	8	9	10	11	12
	9	10	11	12	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{4}$	$\overline{5}$	$\overline{6}$	$\overline{7}$	$\overline{8}$
NINES	1	2	3	4	5	6	7	8	9	10	11	12
	10	11	12	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{4}$	$\overline{5}$	$\overline{6}$	$\overline{7}$	$\overline{8}$	$\overline{9}$
TENS	1	2	3	4	5	6	7	8	9	10	11	12
	11	12	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{4}$	$\overline{5}$	$\overline{6}$	$\overline{7}$	$\overline{8}$	$\overline{9}$	$\overline{10}$
ELEVENS	1	2	3	4	5	6	7	8	9	10	11	12
	12	$\overline{1}$	$\overline{2}$	$\overline{3}$	$\overline{4}$	$\overline{5}$	$\overline{6}$	$\overline{7}$	$\overline{8}$	$\overline{9}$	$\overline{10}$	$\overline{11}$
TWELVES	1	2	3	4	5	6	7	8	9	10	11	12

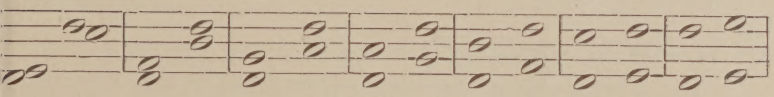
*A Minor Step is called *chromatic* when the second of the two tones forming written on the same staff-degree as the first tone. A Minor Step is called *diatonic* w the two tones are on different staff-degrees.

Degree Intervals

Are named from the number of *scale* or *staff* degrees they ntain, and may be reckoned from the lowest tone *up*, or from the ghest tone *down*:—

2nd	3d	4th	5th	6th	7th	8th (octave)
r	m	f	s	l	t	d
D	D	D	D	D	D	D

2nds 3ds 4ths 5ths 6ths 7ths Octave.



3rds, 5ths, 7ths (*odd* intervals) use *like* degrees (both tones on es, or both tones on spaces).

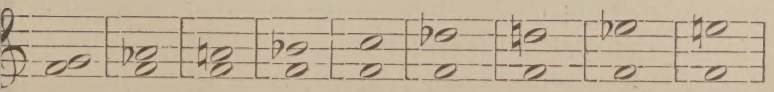
2nds, 4ths, 6ths, octaves (*even* intervals) use *unlike* degrees ne tone on a line, the other on a space).

Write and read degree intervals in all the scales.

Chord Intervals

Are formed by combining *tone* and *degree* intervals.

Three	Four	Five	Six	Eight	Nine	Ten	Eleven	Twelve
2nd	3d	3d	4th	5th	6th	6th	7th	7th



There are more chord intervals than are shown above.

Write and name all possible chord intervals.

The Chords

Generally used are formed of Five-3ds and Four-3ds.

There are 4 tones within a Five-3d, and 3 tones withi Four-3d.

The points in 4, form a square □; in 3, a triangle △.

Therefore, the *square* is a symbol for a Five-3d, and *triangle* for a Four-3d; and chords may be represented w squares and triangles.

Section 33.

TRIADS are formed of two 3ds; and the three tones (*tri* a are named *root*, *3d* and *5th*. On the staff, three successive lin 5th —— 3d —— root —— or three spaces $\frac{5th}{3d}$ root read vertically give a triad; or, the scale, a triad is formed by omitting every other degree: D (ray) me (fah) soh = the triad D, m, s; or Ray (me) fah (so lah = R, f, l. Using numeral names, form, orally, triads on t staff, by reading groups of three lines, or of three spaces.

△ □ △ □
□ △ △ □

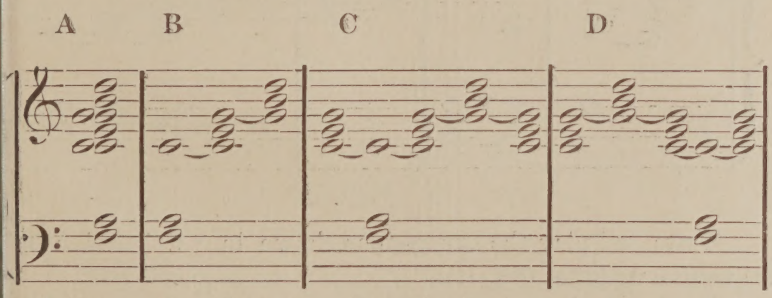
Section 34.

The MAJOR Triad is formed by adding a *triangle* to a *square*—the root + 4 + 3. The "plus" sign (+) means "add." Add 4 to the root to find the 3d; and add 3 to the 3d find the 5th. If the root were 1:—1 + 4 = 5, the 3d; 5 + 3 = 8, the 5th; and 1, 5, 8 is the major triad whose root is 1.

Name the twelve major triads. (The roots are 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.)

Find, read and play from the Piano-score, in each of the 7 octaves, and in every major scale, the major triads.

Write the major triads on the staff, unbroken and in whole notes.



Doh is *root* of the Doh triad, and *5th* of the Fah triad—a tone common to and forming a *link* between both Triads.

Soh is *root* of the Soh triad, and *5th* of the Doh triad—a *link* between the two triads.

Chords are generally connected by some common tone or link.

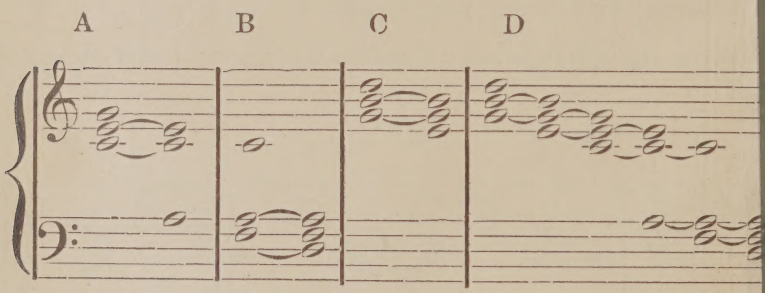
Section 35.

□ The MINOR Triad is formed by adding a *square*
△ *triangle*—the root + 3 + 4.

Name the twelve Minor Triads.

Find, read and play from the Piano-score, in each of the
octaves, and in every major scale, the Minor Triads.

Write the Minor Triads on the staff, unbroken and in
notes.



Write and play the successions shown in "C" and "D,"
the twelve major scales.

The triads may be broken, the tones played successively,
the following six ways:—

Root-3d-5th.	3d-5th-root.	5th-root-3d.
Root-5th-3d.	3d-root-5th.	5th-3d-root.

The chords should be broken in one of the six ways; then
first and third chords may be broken in one way, and the seco
and fourth chords in another way.

The Five-3d (square) indicates the scale to which a chord ɔngs. (Two squares show an irregular chord, because two les are indicated; and a chord without a square does not belong ı major scale).

A. The same square (Five-3d) is the lowest 3d in the Doh d, and the highest 3d in the Lah triad. Therefore Lah is said ɔe the relative minor to Doh.

B. C. Ray is the relative minor to Fah, and Me is the rela- minor to Soh.

D. Play, and write, in every scale the major triads on Soh, ɔ, and Fah, with their relative minors in the order given in the mple.

Section 36.

The DIMINISHED TRIAD is formed by adding a *triangle* to a *triangle*—the root + 3 + 3.

Name the twelve Diminished Triads.

Find, read and play from the Piano-score, in each of the four ıves, and in every major and Harmonic Minor Scale, the ıinished Triads.

Write the Diminished Triads on the Staff, unbroken and in *rter* notes.

Section 37.

□ The AUGMENTED TRIAD is formed by adding a *squar*
□ a *square*—the root + 4 + 4.

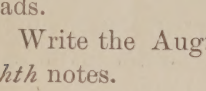
Name the twelve Augmented Triads.

Find, read and play from the Piano-score, in each of the octaves, and in every Harmonic Minor Scale, the Augme Triads.

Write the Augmented Triads on the Staff, unbroken an *eighth* notes.

Section 38.

CHORDS OF THE 7TH are formed of three 3ds; and the f tones are named *root*, *3d*, *5th*, *7th*.



On the staff four successive lines, or f successive spaces, read vertically, give tones in the chord of the 7th.

Using numeral names, form, orally, chords of the 7th, reading groups of four lines, or of four spaces.

△ □ △ □ △
△ △ □ △ △
□ □ △ △ △

Section 39.

The regular MAJOR CHORD OF THE 7TH is formed by adding a Triangle to a Major Triad—the root + 4 + 3 + 3.

Name the twelve regular Major Chords of the 7th.

Find, read and play from the Piano-score, in each of the four ıves, and in every major scale.

Write on the staff, unbroken and in *sixteenth* notes.

Section 40.

The irregular MAJOR CHORDS OF THE 7TH are formed by adding a Square to a Major Triad—the root + 4 + 3 + 4.

Name the twelve irregular major chords of the 7th.

Section 41.

The regular MINOR CHORDS OF THE 7TH (1st form) are formed by adding a Triangle to a Minor Triad—the root + 3 + 4 + 3.

Name the twelve regular minor chords of the 7th, 1st form.

Section 42.

□ △ △ The regular MINOR CHORDS OF THE 7TH (2nd form) formed by adding a Square to a Diminished Triad—the r + 3 + 3 + 4.

Name the twelve regular minor chords of the 7th, 2nd form

Section 43.

△ △ △ The DIMINISHED CHORD OF THE 7TH is formed by addi a Triangle to a Diminished Triad—the root + 3 + 3 + 3. Name the *three* Diminished Chords of the 7th.

1	2	3	4	5	6	7	8	9	10	11	12
1			4			7			10		
	2			5			8			11	
		3			6			9			12

As no one of the four tones used in one chord is found in a other chord, it is evident that there can only be formed thr chords from the twelve tones (3 + 4 = 12).